

Nº 3

THE POPULAR

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THE BANJO

WITH THE

ESSEX-CAMMEYER

TUTOR

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WEDDING BELLS.

ALFRED D. CAMMEYER.

Andantino.

5 Pos.

1st BANJO.

2nd BANJO.

2 P B

7 P B

4 P

9 P B

5 P B

4 P

2 P B

5 Pos.

7 P B

Fine.

First system of musical notation. The treble staff contains a melody with various notes and accidentals. The bass staff contains a bass line with chords and single notes. Above the bass staff, there are two measures labeled "1 P B" and "2 P B" with dotted lines indicating a phrase.

Second system of musical notation. The treble staff continues the melody. The bass staff continues the bass line. Above the bass staff, there is a measure labeled "7 Pos." with a circled note and a measure labeled "slide." with a curved line and a note.

Dance.

Third system of musical notation. The treble staff contains a melody with many notes and accidentals. The bass staff contains a bass line with chords and single notes. Above the bass staff, there are two measures labeled "5 P B" and "2 P B" with dotted lines indicating a phrase.

Fourth system of musical notation. The treble staff continues the melody. The bass staff continues the bass line. Above the bass staff, there are two measures labeled "5 P B" and "2 P B" with dotted lines indicating a phrase.

Fifth system of musical notation. The treble staff continues the melody. The bass staff continues the bass line. Above the bass staff, there are two measures labeled "5 P B" and "2 P B" with dotted lines indicating a phrase.

Sixth system of musical notation. The treble staff continues the melody. The bass staff continues the bass line. Above the bass staff, there are two measures labeled "5 P B" and "2 P B" with dotted lines indicating a phrase.

D. C. &
to Fine.

COURT BEAUTIES GAVOTTE.

Composed and Played with great success by
JOE MORLEY.

1st Banjo tune 4th to D.

Moderato con grazia.

1st Banjo. *p* 1st time *f* 2nd

2nd Banjo.

"Banjo World" a monthly magazine devoted to the Banjo, Mandoline & Guitar. Post free 4/- per annum.

First system of musical notation. The key signature is one sharp (F#). The music is written for piano with a forte (*f*) dynamic in the first half and a piano (*p*) dynamic in the second half. The first half contains a triplet of eighth notes (1 2 3) and a group of four sixteenth notes (4 3 2 1). The second half features a first ending (1.) and a second ending (2.).

Second system of musical notation. The piano (*p*) dynamic is indicated. It includes a triplet of eighth notes (1 2 3) and a group of four sixteenth notes (3 2 1 2). A measure rest is present in the second half.

Third system of musical notation. It features a triplet of eighth notes (1 2 3) and a group of four sixteenth notes (3 2 1 2). The system concludes with the word "Fine." in the right hand.

Fourth system of musical notation. This system includes several slurs and triplets, with fingerings 1, 2, 3, and 4 indicated. A measure rest is present in the second half.

Fifth system of musical notation. It includes a triplet of eighth notes (1 2 3) and a group of four sixteenth notes (4 3 2 1). The system concludes with a first ending (1.) and a second ending (2.), followed by the instruction "D.C. al Fine." (Da Capo alla Fine).

An easy and brilliant Banjo Solo. "Shaeffer's Jig" 2/-

BATTLE JIG.

1st BANJO 4th to D.

Con spirito.

ALBAN BOOTH.

1st BANJO.

2nd BANJO.

f 2 B.....

1. 5 PB 2.

On 4th string

f *mf*

On 4th string 2PB 3PB 2PB

10 PB

f *mf*

mf *f*

mf *Fine.*

7P.....

p *f*

7P.....

p *D.S.*

D.S.

The musical score is written for two staves, likely piano and violin. It begins with a treble clef and a key signature of one sharp (F#). The first system contains two staves. The upper staff starts with a forte (f) dynamic, followed by a mezzo-forte (mf) section. It features several triplet markings (3) and ends with a 10-measure phrase (10 PB). The lower staff continues the melody with mf and f dynamics. The second system also has two staves, with the upper staff marked mf and the lower staff marked f. The third system continues the mf melody in the upper staff, ending with a 'Fine.' marking. The fourth system introduces a piano (p) section in the lower staff, with a 7-measure phrase (7P.....) indicated above. The upper staff continues with a forte (f) section. The fifth system returns to a piano (p) section in the lower staff, with another 7-measure phrase (7P.....) indicated. The score concludes with a double bar line and a 'D.S.' (Da Capo) instruction in the lower staff.

BLACK AMERICA.

A NEGRO ODDITY.

H. H. ZICKELL.

Arranged by
CLIFFORD ESSEX.

1st Banjo Elevated Bass.

Introduction.

1st BANJO. *ff*

2nd BANJO.

4 P.B.

2 P.

4 P.B.

7 B.

1. 2.

pp

2 P.B.

12 B. 12 P.B. 12 P. 7 P.B. 7 P. 12 B. 12 P.B. 12 P. 12 B. 7 P. 6 P. 5 P.B.

7 P.B. 9 B. 9 P.B. 11 P. 3 P.

D.S. without repeat
al. then Trio.

TRIO.

ff 5.B.

12 B. 1 P.B. 2 P.B. pp 8 P.

Slide 7 P. 5 P. 1. 4 P. 2. 8va.

ff

D.S. al. Fine.

Black America.

FINE.

CIGARETTE POLKA.

ALFRED D. CAMMEYER

Tempo di Polka.

slide. 3 P.B. 3 1 3 2 1 2 3

Trio. 3 P.B. 10 P.B. Fine.

8 P.B. 3 P.B. accel.

D. C.

The "Banjo World" a monthly magazine devoted to the Banjo, Mandoline & Guitar. Post free 4/- per annum.

BROOKLYN POLKA.

JOE MORLEY.

INTRODUCTION.

Tempo di Polka.

1st BANJO. 2nd BANJO.

12PB 2PB 3PB 5P 6P

f *p* *f*

1st *f*. 2nd *p*.

12PB

2B 2PB 8P

2PB 1PB 2PB

3 1 7B 2B 1P 2P

p *f* 5PB

2PB 4 1 3

p *mf* 2PB

7B 2B 1P 5PB

4 3 1 5P

Brooklyn Polka.

4 3 1

12PB

2B

2PB 1PB

8P

2PB

FINE.

Brooklyn Polka.

TRIO.

5P

7PB

3PB

8PB

10PB

12PB

5P

Bass String

7B

10PB

2PB

3PB

5P

5PB

D.C.
Al Fine.
omitting
Repeats.

Brooklyn Polka.

BLUE EYES.

(SONG & DANCE.)

Andantino.

ALFRED D. CAMMEYER.

9 P.B. - - - 5 P. - - -

9 P.B. - - - 5 P. - - -

f slide

slide

12 P. - - - 6 P. - - - 7 P. - - - 3 P.B. 2 P.B. 5 B.

DANCE.

or

or

The musical score is written for piano and includes a dance section. It features various musical notations such as treble clefs, time signatures, and dynamic markings like 'f' (forte). Fingerings are indicated by numbers 1-4 above notes. Trills and slides are marked above specific notes. The score is divided into sections: a main melody, a piano section (P.B.), and a dance section (DANCE). The dance section includes alternative phrasings marked 'or'.

THE VIOLET MAZURKA.

JOE MORLEY.

Gracefully.

1st BANJO.

2nd BANJO.

slide

1 4 4 1 2 3 4

1 4 3

p

This musical score is for a piece titled "The Violet Mazurka". It is written for piano and consists of six systems of music. The first system begins with a mezzo-forte (*mf*) dynamic marking. The second system continues the melody and accompaniment. The third system concludes with a "Fine." marking. The fourth system is marked "Trio." and begins with a forte (*f*) dynamic; it includes fingering numbers (1, 5, B, 4, 1) and a fingering change (6 P 4). The fifth system continues the Trio section. The sixth system features a first ending (marked "1.") and a second ending (marked "2."), with the instruction "D.C. al fine" at the end. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

The Violet Mazurka.

CLIFFORD ESSEX.

1st Banjo.

2nd Banjo.

Introduction.

7 P.B.

Tempo di Polka.

The musical score is written for piano on a grand staff with two staves. The key signature is one sharp (F#). The tempo is marked 'Tempo di Polka.' The music consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, with some measures marked with a '2' and a '4'. The lower staff begins with a bass clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, with some measures marked with a '2'. The dynamic marking 'mf' is present in the lower staff. The score is divided into measures by vertical bar lines.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part features a repeating eighth-note accompaniment in the left hand and chords in the right hand. The vocal line consists of a single melody line. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "rall." (rallentando). The score is divided into measures by bar lines. The piano part includes fingerings (1, 2, 3, 4) and pedaling markings (P.). The vocal line includes a colon (:) indicating a repeat or a specific phrasing.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in the key of D major (two sharps). The time signature is 4/4. The piece begins with a treble staff featuring a melody with a repeat sign and a bass staff providing harmonic support. The melody includes fingerings such as 4, 1, and 4. The bass staff includes a triplet of eighth notes. The piece concludes with a double bar line, a repeat sign, and the word "FINE." in italics.

2 B. 7 B.P. 3 1 4 3 4 3 7 P.B. 1 4

p 2 P. 3 2 1

2 B. 1. 2. *rall.* *D.C. % to then Coda.*

f *Trio.* 1 2 3 4 1 2 3 4

4 P. 4 3 1 3 4 4 4 3 2 *rall.* *rall.*

a tempo. 1 2 3 4 4 4 3 2 1 2 3 4

ff 2 1 *D.C. % to FINE.*

CANNON JIG.

1st & 2nd Banjo.

by JOE MORLEY.

LIVELY.

1st BANJO. *f*

2nd BANJO.

mf

2 PB---

slide

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a forte (f) dynamic. The melody is in the treble staff, featuring a series of eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a harmonic accompaniment, often using chords and single notes. The score is divided into measures by vertical bar lines, and the piece concludes with a final chord in the bass staff.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of three measures. The first measure shows the piano playing a triplet of eighth notes (G4, A4, Bb4) and the voice singing a quarter note (G4). The second measure shows the piano playing a triplet of eighth notes (Bb4, C5, D5) and the voice singing a quarter note (A4). The third measure shows the piano playing a triplet of eighth notes (E5, F5, G5) and the voice singing a quarter note (Bb4). The score ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with various ornaments (flats, naturals, sharps) and fingerings (1, 2, 3, 4). The lower staff is in bass clef and provides harmonic accompaniment with chords and single notes. The second system also consists of two staves, continuing the melody and accompaniment. The upper staff includes a 'slide' instruction over a note. The lower staff continues the harmonic support. The score is written in a traditional musical notation style with a large brace on the left side of the first system.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures, which conclude with the instruction "D.C. without repeats." The melody is written in a treble clef with a key signature of one sharp (F#). The accompaniment is written in a bass clef. The notation includes various note values, rests, and fingerings indicated by numbers 1 through 4. The piece ends with a double bar line and repeat dots.

An easy and brilliant solo. "Shaeffer's Jig." 2/=-

D.C.
without repeats.

EN ROUTE.

MARCH.

Tune bass to D.

By A. D. CAMMEYER.



March.



Trio.

3 P B.....
p

10 P B.....
f

7 Pos B.....
p

roll. 2 P B.....
f

3 Pos.....
p

4 P.....
roll. roll. 3 B

10 P..... 10 P B roll. 8 P B roll. 4 P B roll. 4 P..... roll. roll. roll. 3 Barre 3 P..... 4 P.....

4 P..... roll. roll. roll. 5 P B roll. 3 P B.....

Coda. 10 P B..... roll. 9 P..... 3 P B roll. 2 P B roll. 3 P B roll. 4 4

roll. roll. roll. 4 4 roll. 2 2

10 P B..... roll. 9 P..... f

roll. roll. roll. 4 4 roll. roll. roll. 4 4 roll. 10 P B

10 P B..... 5 P B..... 8 P roll. 5 P B.....

cres. Fine.

By same Composer. Wedding Bells. 2/-

AMARYLLIS.

(VALE DE CONCERT.)

INTRODUCTION.

By CHARLES C. BERTHOLDT.

Religioso. *M.M.* ♩ = 72.

1st
BANJO.

2nd
BANJO.

5PB 6PB

Allegro con moto.

M.M. ♩ = 80.

Bass String. Bass String.

Cadenza ad lib.

ff fz

WALTZ. TEMPO.

System 1: Treble staff begins with a treble clef and a key signature of one sharp (F#). The right hand plays a melody with fingerings 4, 5P, 4, 4, 1, 4, 4, 3, 1, 4. The left hand plays a bass line with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The instruction *Dolce.* is written below the left hand.

System 2: Treble staff continues the melody with fingerings 6P, 4, 6P, 4, 4, 4, 4P, 5B, 5P. The left hand continues the bass line with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The instruction *f* is written above the left hand, and *p* is written below the left hand.

System 3: Treble staff continues the melody with fingerings 2B, 4, 2B, 2PB, 1, 4, 4, 2, 1. The left hand continues the bass line with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The instruction *f* is written above the left hand, and *Gres:* is written below the left hand.

System 4: Treble staff continues the melody with fingerings 7PB, 2, 1, 4, 1, 1, 2, 3, 1. The left hand continues the bass line with fingerings 4, 3, 2, 1, 1, 1, 1, 1, 1, 1. The instruction *Dim.* is written above the left hand, and *FINE.* is written below the left hand. The instruction *Brillante* is written above the right hand.

System 5: Treble staff continues the melody with fingerings 7B, 1, 1, 1, 1, 1, 1, 1, 1, 1. The left hand continues the bass line with fingerings 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The instruction *rit.* is written above the left hand, and *p rit.* is written below the left hand.

System 6: Treble staff continues the melody with fingerings 3, 5P, 3, 4, 2, 3, 2, 1, 1, 1, 1, 1, 1. The left hand continues the bass line with fingerings 3, 2, 1, 1, 1, 1, 1, 1, 1, 1. The instruction *Gres:* is written above the left hand, and *rit.* is written below the left hand.

D.S.al Fine.
then Trio.

Amaryllis.

TRIO.

8PB
a tempo.
rit.
dolce.4P
8B
4P
2P
4P
8PB
1P
1B
4P
8B
8PB
4P
8PB
1st 6P 3B 8B 1P 6P 2nd 2P 4P
2PB
f
Dim.
rit.
dolce.
a tempo.

Amaryllis.

The musical score is arranged in six systems, each with a piano (p) part on the left and an organ part on the right. The organ part includes various registrations and musical notations.

- System 1:** The organ part begins with a registration of 4P and 5B. The piano part has a forte (*f*) dynamic.
- System 2:** The organ part includes registrations 2B and 2PB. The piano part has a piano (*p*) dynamic.
- System 3:** The organ part includes a registration of 7P. The piano part has a *Dim:* (diminuendo) marking. The tempo changes to *Allegro con fuoco*.
- System 4:** The organ part includes a registration of 12P. The piano part has a *L.H.* (Left Hand) and *R.H.* (Right Hand) marking.
- System 5:** The organ part includes a registration of 5P. The piano part has a *Dim:* marking.
- System 6:** The organ part includes a registration of 12P. The piano part has a *Dim:* marking.

The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (*f*, *p*, *Dim:*), and tempo markings (*Allegro con fuoco*). Fingerings are indicated by numbers 0-4 above the notes. The organ part includes registrations 4P, 5B, 2B, 2PB, 7P, 12P, and 5P.

Amaryllis.

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| 163. | Dorothea Waltz (a). 1st and 2nd B. and Pf. | C. J. GILBERT |
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